MWC TODAY

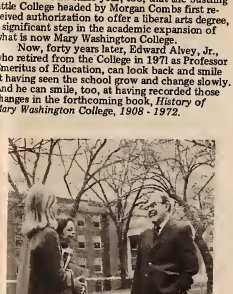
April 1974

Dr. Alvey: Forty Years At Mary Washington College

In 1934, when Edward Alvey, Jr. arrived to stay in Fredericksburg, the State Teacher's College, with a student population of 400, was preparing its new "tri-unit" residence hall (Madison - Ball - Custis). The new buildings curved around a broad lawn and met with Chandler and Virginia halls to form the beautiful 'Ball Circle' which would augment the original quadrangle formed between the existing major buildings (Monroe - Willard - Virginia). The College was growing. There were now ten buildings on campus, including a dining hall, the President's home, and Betty Lewis residence hall.

It was that same year, too, that the bustling little College headed by Morgan Combs first received authorization to offer a liberal arts degree, a significant step in the academic expansion of what is now Mary Washington College.

Now, forty years later, Edward Alvey, Jr., who retired from the College in 1971 as Professor Emeritus of Education, can look back and smile at having seen the school grow and change slowly. And he can smile, too, at having recorded those changes in the forthcoming book, *History of Mary Washington College, 1908 - 1972.*



Dr. Alvey shares a story with a couple of students.

As he notes in its preface, the book is "the story of a college: its origin, its development, and its role as an institution of higher learning. It is more than an account of legislative enactments, board actions, and curriculum changes, although it does include such things. It is a record of people and their personalities - the students, the faculty, and the administrators who, over the years, made their impress upon the institution and helped to shape the ideas and ideals for which it stands today."

Dr. Alvey said the idea for compiling a history of the College emerged four years ago from a conversation he had with President Grellet C. Simpson, who felt it was important for a person who had been a part of the College to record its history. The Board of Visitors then commissioned him to write the book.

"I took it very lightly at first," Alvey said in his gentle, fluctuating voice. "I wrote pretty much about what I wanted to write about, for example, episodes of which I had personal knowledge. But then the breadth of the project became apparent to me, and I decided to dig in and do what I hope is a professional job. The wealth of information is unbelievable!"

He said he has studied and drawn on the records of College governing boards, faculty minutes and reports of committees, the local newspapers, the College catalogues and handbooks, the student newspaper, and the College yearbooks which provided him with a great deal of human interest background.

"I've read every one of the annuals," he said with a smile. "And there are interesting stories in all of them. There was one which featured a trip to the U.S. Naval Academy to see a football game. On returning to Fredericksburg, one of the girls who had gone on the trip is reported to have said, 'If the Naval Academy were located in Falmouth, life would be worth living.' It's the human factor, such as that, which makes the College's history come alive."

In a more serious tone, Alvey noted that one of the biggest changes has been in the size of the physical plant of the College. From the small group of buildings in evidence when he arrived, the College has expanded with major buildings in all directions. The new facilities include "one of the best undergraduate libraries in the State, a fine new science building, and an impressive physical education plant." Alvey said that "Dr. Combs was responsible for much of the expansion of the College during his long presidency. He felt so proud every time a new building went up. But President Simpson has been a builder, too. However, he has been keenly interested also in the academic level of the school. I remember one of his earliest speeches here set the tone of his tenure: 'The Pursuit of Excellence'."

Dr. Alvey as a young administrator

Alvey continued, "Each of the presidents was a different kind of person. Russell was a wonder, getting the school started and getting it going with limited resources. And Chandler was gifted in bringing fine faculty to the school. His only problem, a perennial one, was getting funds to keep up with his plans."

Alvey, a former Dean of the College, noted that " the faculty now has academic qualifications far beyond what they were in the early days of the school. Also, admission requirements have been revised steadily over the years, eliminating applicants not qualified for the type of program being offered. The student body now numbers over 2,000. The amount and quality of work expected has been pushed high, and the College was recently granted a chapter of Phi Beta Kappa."

Alvey continued, "The years have brought many changes, but amid them all I feel that some things have remained the same. One of these is that we have always drawn a very fine type of girl as students, young women with a high sense of personal integrity. Another is the openness, the friendliness, the good relationship between students, faculty and administration. Granted that the College is much larger than it once was, it's still small enough for students to knock on faculty or staff office doors and walk right in."

Alvey's affection for the institution is obvious as he reminisces about students and faculty members of the earlier years. "It's been a great place to have spent the last forty years," he says with a smile.

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Chaim Potok

Author and Rabbi Chaim (pronounced Hahyim) Potok was Mary Washington College's fourth Distinguished Visitor in Residence sponsored by the Alumni Association. The author of The Chosen, The Promise, *and* My Name Is Asher Lev *spent the week of February 11 - 15 at MWC, and met with classes and small discussion groups and delivered a major address, entitled "Rebellion and Authority in Modern Literature," in the auditorium of George Washington Hall.*

Born in 1929 and raised in New York City, Potok was graduated from Yeshiva University in 1950 with a B.A. summa cum laude in English Literature, and four years later received rabbinic ordination from the Jewish Theological Seminary of America. He was in the U.S. Army as a chaplain and served in Korea for sixteen months as part of a front line engineer batallion. He taught at the University of Judaism in Los Angeles and for four years, until 1963, he served as Scholar in Residence at Har Zion Temple in Philadelphia before spending a year in Israel completing his doctoral dissertation in philosophy.

His first novel, The Chosen, *the story of a friendship between two Jewish teenagers and their relationships with their fathers and their religion, was published in the spring of 1967. The sequel,* The Promise, *in which the same two young men face burgeoning life situations, was published two years later. His third and best-selling novel,* My Name is Asher Lev, *which deals with a Jewish boy caught in a conflict between his traditional upbringing and his undeniable talent for painting, was published in 1972.*

In the following interview, which was conducted in the Board Room in George Washington Hall on the second day of his visit, Potok discusses his writing, his religion, and the conflicts he faced when he decided, against the forces of tradition, to become a writer.

Do you visit colleges often?

No, this is the only one I am visiting this year. But I have always enjoyed college campuses.

Why did you come to Mary Washington College?

I always enjoy visiting places in a state of transition, where there is a change from the old to the new. I was told that this was a very gentile college for Southern belles, but that it's not that way any more.

Have you noticed anything special about the students here?

I've noticed they're very alert. They've asked some very good questions in the classes I've visited so far. We were talking about the novel yesterday and suffering and evil this morning. They were very interested in the basic underpinnings of the modern novel, the basic attitude toward the world, toward reality, toward man. And this morning we talked essentially about how man attempts to handle the problem of suffering and evil.

In speaking of transition, much of your work directly involves a protagonist in the state of transition - someone breaking away from and damaging the root of Orthodox Jewish tradition.

It's not a matter of damage. It's a matter of change. We have a tendency to think of any orthodoxy as being monolithic, and that just isn't the case. There are shadings within orthodoxy and that is what I have attempted to present in The Chosen and The Promise. Within this so-called closed monolithic structure there are all sorts of things going on as a result of its contact with centers of creativity in Western secular humanism. In The Chosen the contact as far as Danny Saunders is concerned is with psychoanalysis, which is one of the great creations of Western secular humanism. In The Promise the contact is with text criticism, how to read and really understand the structure and dynamics of the texts of the ancient world. That discipline is only about 200 years old. So these are the two basic problems of these two books; here are a bunch of religious Jews trying to grapple with these problems. And it takes alot of courage on their part.

Courage?

The courage to ask questions, to be willing to say that past absolutes are no longer absolute. To be willing to shake the past. To be willing to believe in change while at the same time adhering to tradition takes tremendous courage.

How far can asking questions go?

I have no idea. I for one have not yet come to the boundary.

So can someone like Danny Saunders, in The Chosen *and* The Promise, *insist on asking questions and yet maintain his faith?*

Yes, that has been done all through the ages. There are instances of it in all faiths. And some people pay a price for asking questions. If you happen to be Bruno, you're excommunicated or burned. If you happen to be Spinoza, you're excommunicated. Now doesn't that take alot of courage, to ask questions in the face of such possibilities? And it takes interior courage, don't forget, because there's always the possibility that you'll stumble across a question that will shake your inside world and make that crumble. So asking questions from within a traditional framework takes alot of courage.

For example, I don't think Asher Lev had any choice but to do what he did. It was a tragedy, - the ultimate tragedy: a collision of loves, one of the unanswerable questions. It was Asher Lev's art against his family and tradition. But not to paint would have driven him mad; he knows he's going to wrench his life apart, but he does it any way. That is the essential dilemma of the artist in any closed system - he may ultimately have to break with it. The true artist must be free to do whatever he sees fit to do with his feelings, and in any closed system this will portend a tragic break. That is what I mean by courage. You make a choice and you have to pay the price.

You made that choice yourself.

Yes. I also paid the price.

In what way? Do the Orthodox not accept you?

They sure don't.

What made you want to write?

I don't know, perhaps for the same reason Asher Lev paints, because he wants to. I was influenced by reading a book by the name of Brideshead Revisited by Evelyn Waugh, which is a book about Catholics. I was fourteen and a half when I read it, and it was a very important time in my life. It was literature which turned me around, opened up a whole new world.

When did you begin to write?

These three were the first novels I wrote, but I've been writing since I was fourteen. I've published here and there, short stories, critical works, essays.

Why did you write these novels?

I wrote the books first of all to straighten out certain things in my own head, about how I feel about certain things. Secondly I wrote the books because I enjoy telling stories. Thirdly I don't know why I wrote the books. Perhaps I'm crazy. I have a compulsion to write. I didn't know who the audience was going to be. I was as staggered as everyone else was when The Chosen became a number one best seller. I think it was the least likely candidate for number one in the last fifty years or more.

Do you have any particular writing schedule?

Yes. Daily slavery. Early morning to late at night. Part of the day is spent reading, part of the day I spend looking out the window, part of the day is spent being a grouch, and part of the day is spent with my family, which is not writing but which is beautiful. But most of the day is spent alone with a piece of paper and a pencil.

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How close is your writing to your life?

Very. It's all one thing.

Then is it feasible to say that My Name Is Asher Lev, *your third book, is autobiographical to the extent that Asher's two most powerful paintings, those which alienate him from his family, those of the crucifixion, are symbols of the effects created by your first two books?*

That never occured to me, but it might very well be true. It's amazing how much a writer finds out about himself when he listens to others. It's interesting. You realize, don't you, that a writer writes very much out of his own subconscious and that others end up looking at it and making statements about it and therefore defining it.

Besides that, My Name Is Asher Lev *does seem to be your best written book.*

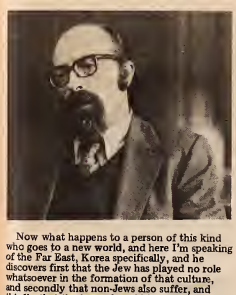
That's what most people seem to think, and I like that. I like to think there has been a progression in my writing.

Are you writing a new book?

Yes.

What's it about?

Well, it's about an individual who comes from a closed Orthodox Jewish world which has already provided him with a set of answers to certain fundamental questions. For one, why is it important to be Jewish? One of the answers here is demonstrated by understanding the important role of the Jew is western civilization. Two, why does the Jew suffer? One of the answers he has been taught is that anyone who tries to bring goodness into the world will for some reason or other get clobbered for it. Three, why is there pain and suffering and evil? Here he is able to justify an answer because all three are imbedded in a world of meaning, since everything around you does make sense in some degree.



Now what happens to a person of this kind who goes to a new world, and here I'm speaking of the Far East, Korea specifically, and he discovers first that the Jew has played no role whatsoever in the formation of that culture, and secondly that non-Jews also suffer, and thirdly that the 'pagan' world is a beautiful world.

Why is he in Korea?

He is there courtesy of the United States Army, in which he is a first lieutenant.

You were a first lieutenant in Korea right after the war, were you not?

Yes. Anyhow, in the book he's going to come back home with alot of questions.

How far along are you in the novel?

Pretty far. If I could talk to you the way I just did, you can see it's fairly well crystallized in my mind after many years of thinking about it.

Do you know the endings before you write the books?

I tell myself I know the endings, but I'm not surprised when they change. For example, I knew when I started Asher Lev he was going to paint, but I didn't know precisely what that piece of fiction was going to be all about. I knew too that he was going to paint a crucifixion, because I know that anyone who is a serious artist will, at one time or another, end up with a problem like that. And in Asher Lev's world that problem has to revolve around the crucifixion because that's the one symbol that is permitted from a legal point of view, but there is something emotionally, feelingly wrong with an Orthodox Jew painting a crucifixion, because the crucifixion to a Jewish traditionalist represents rivers of Jewish blood, and Jews have been blamed for it. But there is nothing legally wrong with what Asher Lev has done - the Rebbe is not excommunicating him, he never says to him that he broke the laws - the boundary which Asher Lev transgressed was an emotional boundary, an aesthetic boundary. So the problem of the book is one of conflicting aesthetics, and is the tragedy of the book.

Figures like the Rebbe in Asher Lev, *do they wield the power as you portray it in the books?*

Yes, indeed. Absolutely, absolutely.

Does their power sever lines of communication with other sects within the religion? It almost seems that there is no understanding between their relative positions.

I think to some degree that's a fair statement. I think that the Orthodox have a tendency to cut themselves off more and more both from the outside sector of the world and increasingly from Jews who are not Orthodox.

Is this separation damaging the faith?

No, I don't think that is where the damage is done. The damage is done in another way: one, in that tremendous reservoir of learning that there is in Orthodoxy doesn't spill over into the non-Orthodox, that is to say they make no contribution beyond their own fold. That's damage enough; the other damage is the damage of hostility, which is to say that if you think you've got all the answers and that you're the only group that's really right, it's bound to create friction.And they do think that they have all the answers, that they're the only Jewish group that's right.

Where do you place yourself? You are a rabbi.

Yes, but I'm not a fundamentalist. I'm a traditionalist. I'm not a literalist in the sense that when I talk about a tradition, I talk about a developed tradition, not one which was given or declared. Between this position and Orthodoxy there is a whole world, an inverted world because the first would says 'God Gave' and the second world says 'Man Perceived.' Two different understandings of reality. Like stances are viewable in the Christian world, too. I broke away from a strict interpretation of rabbinic tradition to one based on a scientific understanding and a scientific method of reading the texts. From an Eastern European stance to a Western stance.

Has Americanization taken its toll on Jewish tradition?

Yes, it certainly has. But there is still a tremendous conciousness on the part of the Jew about his fellow Jews. It exists very keenly today. There is a world-wide Jewish community, with a tremendous willingness to help each other.

Getting back to the novels, there has been some criticism of the first two books in that there are no rounded female characters.

That's because they weren't necessary.

Because they weren't necessary or because of the part they play in Judaism - the nourishing, behind-the-scenes counterpart of the men who run the world?

The answer to that question is that both are correct. In The Chosen tradition was transmitted from father to son. The mother would play a very insignificant role, and so she plays no role in the novel. To have inserted Danny Saunder's mother in the novel would have served simply to detract structurally from what it is the novel is all about. If that novel were tilted in another direction, then Danny's mother might be seen to play a major role, in terms of the care she provides, in terms of maintaining the family sanity as it were, in terms of the human contact between her and her son, she played a significant role in keeping him sane.

But that is not what that novel is all about. It was about the relationship between Danny and his father, so the mother played no role at all beyond two or three sentences about how she cared for the home. The symmetrical structure of the book revolved around the relationships between the fathers and the sons.

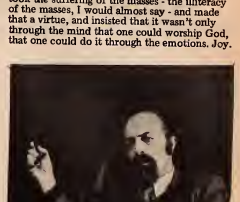
Now in The Promise the women had to be developed to some degree, but they still played a minor role in the story. But the central nature of that book was the problem that both of the boys had in taking what they had learned and using it in actual life situations. The Chosen was the period of time in which they learned; The Promise was the first time in their lives in which they had to use what they had learned. They realized, as Danny says, that it is one thing to study something, and it's another thing to use it on human beings. That is what The Promise is all about.

By the time you wrote Asher Lev, *was there a change in your attitude in how you wanted to present a woman as a part of the family?*

My Name Is Asher Lev is inconcievable without the mother figure. The love that Asher had, the tradition in his family, both are inconcievable without the mother. It was the mother who created his loyalty and his love and so the tearing conflict in him which he felt toward his family.

About the procedure of a father bringing up a son in complete silence, are such things done? Was it necessary for Danny Saunders, in The Chosen, *to be brought up in silence?*

In the Hasidic tradition one of the paramount virtues is compassion, not intelligence or brilliance, but compassion. As a matter of fact the Hasidim came into being as a reaction against the cold, sterile Jewish rabbinic intelligensia which had lost contact with the masses in the 1700's. The Hasidim came as a response to this break in communication and took the suffering of the masses - the illiteracy of the masses, I would almost say - and made that a virtue, and insisted that it wasn't only through the mind that one could worship God, that one could do it through the emotions. Joy.



Dance. Song. Prayer. Anyone can sing, and dance, and pray. But only someone who has gone through years of training can study a page of Talmud.

Now here was a boy, Danny Saunders, who was absolutely brilliant. But the brilliance was cold, a brutal intelligence which had no time for compassion. Within Reb Saunders' system of values that gift was evil, that kind of intelligence was a potential horror. He was faced with an ultimate problem: How do you educate your son to be compassionate? How do you educate a human being to understand someone else's suffering. The only way you can make someone suffer is if you show him there's something he might have had but has lost. Reb Saunders, needing to make Danny suffer, withdrew into silence. But he did not

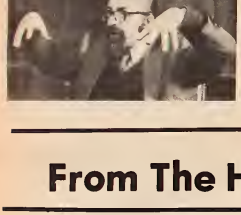
(continued)

do it right away. They had an open and loving relationship for Danny's first six years. But what he did was - and he only did it because he truly loved his son - was withdraw his overt love, brought on a shield of silence, forcing the boy to enter into himself, emotively, to seek within his own resources for emotional responses to suffering. And the only way you do that is by triggering suffering in the human being, so that the human being can at least empathize with other people's suffering. That is what Danny Saunders' father tried to do.

And the role of his new-found friend, Reuven? Was he a humanizing factor?

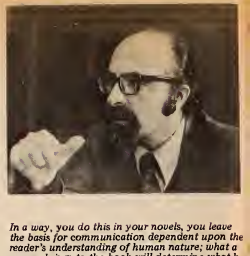
What silence can do to a person is devastating. You have a father and you don't have a father at the same time. If you don't have a father there physically you try to do the best you can, but if you do have a father there physically and yet he's not there - Reb Saunders didn't withdraw entirely, because for the Talmud battles at dinner he was there; for those areas where Danny's intelligence had to be tested he was there - but for those areas where Danny's emotions had to be responded to, the emotion was not there.

Well, this kind of situation is devastating to a child, and you can lose a child this way. No matter what the first six years of love were like, you can ultimately lose the child.



Furthermore you stand the dagger of ending up in a situation where if you haven't talked in so many years you just can't talk anymore, even if you want to. I don't know if you've ever experienced that kind of thing, and I hope you never do, but it is possible to live in the same house with a human being, not talk to him for ten years, then one day you decide you want to talk to him, but you find you are unable.

What happened then was that Reuven became the surrogate father. Now the secularist would say that this was just a coincidence, that Danny was ready for any friend but just happened upon Reuven. But in Reb Saunders' world nothing happens by accident; everything happens because God sets it up. So he says to Reuven, the Master of the Universe has sent you to my son just in time.



But later, when Reuven's father comes out for Zionism, Reb Saunders is enraged and institutes a silence between Danny and Reuven.

Yes, that's when Reuven began to experience what silence was all about. The only reason that Reuven could even vaguely understand what Danny had been going through is because in the beginning of the book (The Chosen), he has also had an education in suffering. He had been just a happy-go-lucky kid, bright, nothing bothers him, takes his health for granted, takes his life for granted, takes his world for granted.

Then he has a traumatic experience on the ballfield, he almost loses his eye. He is surrounded in the hospital by one man who has already lost one eye and by a boy who has lost both eyes. That's a pretty traumatic experience for a fifteen year old. He comes out of the hospital a different human being. All of the sudden the world is different to him, and he's left his old life behind with the shattered lenses on the ballfield. it's then that he begins to have some glimmer of feeling regarding Danny Saunders. And then the silence. And it's on that basis that he can make contact with him. It is not an intellectual contact, and that emotional contact is only made possible because he senses Danny Saunders is suffering and he, Reuven, understands.

In a way, you do this in your novels, you leave the basis for communication dependent upon the reader's understanding of human nature; what a person brings to the book will determine what he will take out.

This was very difficult thing to do, and I'm still in the process of learning to do it better. I do it for a whole variety of reasons. First of all, if you set everything out in a novel, there's nothing left for the reader to do. The reader doesn't have to bring any of himself to the book. He might as well be watching television. It leaves him nothing for the imagination. That's not the kind of book I'm interested in writing. I'm interested in writing the kind of book where the reader will have to supply from his own being the deliberate gaps which I insert. The value of that is that a reader is a different being in different times of his life, and if you should reread The Chosen or The Promise or My Name Is Asher Lev ten years from now, you will be bringing to it what you will be ten years from now. It is undoubted that your responses will be different.

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From The Hill . . .

Katherine Hopper Selected To Head Governor's School

Mary Washington College has again been selected as a location for the Governor's School For The Gifted, and a Mary Washington College graduate, Katherine Edmondson *Hopper, '29, has been selected to head the local program during its second summer.*

MWC was chosen along with Mary Baldwin College and Clinch Valley College as a host institution for the program which is aimed at providing supplemental instruction for academically superior high school students.

Mrs. Hopper, a resident of Fairfax, Va., was selected by the State Board of Education to head the program at MWC. A member of the College's Board of Visitors, she recently retired as Supervisor of Pupil Services for the Fairfax County Public Schools. Last summer she coordinated a county-wide workshop for teachers of gifted students.

The Governor's School is designed for rising juniors and seniors who are gifted in the fine arts, the humanities, the physical sciences or the social sciences. Classroom and laboratory study, seminars, workshops, field trips and independent study under the supervision of college and high school instructors are the primary facets of the Governor's School.

It is expected that the academic program at MWC will again deal in all areas of study. The summer session at MWC will run from June 19 - July 19.

Approximately 400 students from throughout the State will be chosen to attend the three locations of the Governor's School, with 150 students attending the session at Mary Washington.

Binford Slates One-Man Show In New York City

Julien Binford, Professor Emeritus of Art, will have a one-man exhibition at Midtown Gallery, 11 East 57th St., New York City from April 2 through April 21.

Professor Binford's exhibition of recent paintings will be open to the public but he especially hopes his former students and all MWC alumni living in the New York City area will stop by the gallery.

During his many years at MWC, Professor Binford organized the MWC Annual International Exhibition of Painting. It was from these exhibitions that the MWC collection was formed.

His work is represented in the permanent collections of many outstanding public and private collectors here and abroad.

Professor Binford was assigned to the Navy during World War Two as an artist for Life Magazine. During this time he did paintings of New York Harbor which currently hang in the Pentagon.

Also a well-known muralist, he has done murals for the 14th Street Branch of Greenwich Savings Bank of New York City as well as the Virginia State Library in Richmond,

Fickett Elected To Asian Study

Mr. Lewis Fickett, Professor and Chairman of the Department of Economics and Political Science, has been elected vice-president of the Southeastern Regional Asian Studies Association, one of four related organizations in the United States. The southeastern organization encompasses and correlates Asian study groups in states from Washington,D.C., to Florida and Alabama.

Mr. Fickett, a former Foreign Service Officer, is a frequent contributor to the U. S. State Department Bulletin and other magazines related to foreign affairs and Asian studies.

(During the past few months Mr. Fickett served as a delegate to the Virginia General Assembly; a report on his experiences as a legislator in Richmond will be included in the next issue of "MWC TODAY.")

Alumni

Gavel Points

Response to alumni programs and activities has been most gratifying this year. I want to thank all of you who have participated–in committee and chapter efforts and countless individual ways. Your contributions are making this sixtieth anniversary year a fine one for the Association. Your ideas and your participation are building the foundation for increased service to the College in the years ahead.

Regional Scholarship Committees–The new alumni Regional Scholarship program got off to an excellent start. Approximately three hundred students were nominated or applied for these generous scholarships to Mary Washington. Selection committees, composed of alumni, were set up in Virginia and in several out-of-state locations. The Committees have worked along with College officials and those involved have been enthusiastic about this direct and personal way to serve Mary Washington and to help capable young students from their communities.

In the years ahead, others will have the opportunity to serve on these selection committees. To have a part in the Regional Scholarship program is rewarding and brings alumni in closer contact with the College once again. It has been a pleasure, too, for alumni committee members to enjoy each other's friendship in the process, although a shared interest in Mary Washington is something held in common with other alumni, we often serve through individual efforts. Through service on the regional committees, alumni have a chance to develop relationships with each other more personally.

Swiss-Bavarian Trip–In August, the Swiss-Bavarian trip will provide a beautiful experience together for more than fifty alumni and their family members. It seems that participation in the trips sponsored by the Association increases each time one is offered. Your interest has prompted the alumni Board to investigate possibilities of continuing education on some future tours. We think it would be excellent for alumni to meet and learn from some of Mary Washington's professors and we hope to make this idea a reality before long.

Chapters–A number of the alumni chapters have participated in telethon activities this year. Support from chapter members has been great. Thanks to all of you who have pledged to the alumni fund when you were called. A number of people from the College have been guests at chapter functions in past months. Dr. and Mrs. Simpson attended meetings of the Baltimore and Fairfax groups this year and other College officials have taken part in chapter programs.

Class Agents–I think you are to be commended for the wonderful job you're doing. Many of you have prepared reunion booklets for Homecoming. Your columns are widely read and mean a great deal to alumni–especially those a long distance from old friends. There are a few classes without agents. We welcome volunteers who would like to help the Association by serving in this role.

President's Grants for Graduate Study–Dr. Simpson has made grants to two talented young people recently from the fund established for his use from alumni contributions. We wish them well and are happy to play a part in their continued education.

Alumni Fund–Your support of this year's fund is appreciated. Many of you are first-time contributors, matching gift contributions, and generous contributors. This annual giving provides your alumni office and its many services plus the programs of service to the College in which we share. But there is so much more we could do with participation from each member of the Association.

I urge you to celebrate our sixtieth anniversary with your gift to Mary Washington. Wouldn't it be a wonderful show of support to reach a total of $50,000.00 by the end of the fund year? I believe it can be done.

Connie Bennett Elliott '53
President
Alumni Association

Alumna Elected Regent of DAR

Cathy Reynolds *Stark*, '46, *was elected Regent of the Virginia Society of the Daughters of the American Revolution (DAR) during the organization's annual state conference in Richmond.*

Mrs. Stark, the wife of a Wytheville physician who is also the town's mayor, has held two State Chairmanships in the DAR and during the past administration was State Recording Secretary.

Her election as Regent marks the first time in Virginia DAR history that a mother and daughter have been State Regents. Her mother, Mrs. Bruce D. Reynolds of Wytheville, was Regent during World War Two.

Each State Regent has a special project, and Mrs. Stark has said that hers will have to do with the National Bicentennial and that the thrust of her administration will be directed toward Bicentennial observances.

Cathy Stark joined the DAR on the record of Ens. Richard Grason of Maryland. Family legend has it that the name was originally 'Grayson', but that the family was divided between Tory and American causes, and that the Americans changed their name to avoid confusion with the Tory branch.

She also belongs to the Society of Colonial Wars in the Commonwealth of Virginia, the Huguenot Society of Virginia and the Wythe County Historical Society. She's a past president of the Southwest Virginia Medical Auxiliary and was vice president of the Medical Society of Virginia Auxiliary.

The Stark children, Katherine and Hilda, both in college, are now members of the DAR.

BIRTHS

'68 To James and *Stephanie Danahy* Shelhorse, second child, first son, James Freeman, Jr., "Jeb," September 16, 1973.

To Brian and *Joanne Turner* Warren, a son, Nathan Brian, June 25, 1973.

'69 To Dennis and *Judy Harrison* Wren, a son, first child, Bradford Harrison, September 19, 1973, in Richmond, Virginia.

Homecoming

Homecoming plans are finalized! If you have not received your reservation form, please contact the Alumni Office, Box 1315, College Station, Fredericksburg, Va., 22401, immediately!

Friday, April 26

Registration	2:00 - 7:00 p.m., Spotswood
Dinner	5:30 - 6:30 p.m., Seacobeck
Reception honoring President and Mrs. Grellet C. Simpson	8:00 - 9:30 p.m. , Oval Room, Seacobeck

Saturday, April 27

Continental Breakfast	8:00 - 9:00 a.m., Ballroom, Ann Carter Lee
Annual Association Meeting	9:00 a.m., Ballroom, Ann Carter Lee
Homecoming Program	10:15 a.m., Ballroom, Ann Carter Lee
Introduction of Dr. Edward Alvey	
Distinguished Alumnus Award	
Introduction of Lewis Walker, Rector of Board of Visitors	
Presentation of Dr. Simpson's Portrait	
Presentation of first Grellet C. Simpson Scholar	
Autograph Party for Dr. Alvey	Immediately following program (Lounge A, Ann Carter Lee)
Reunion Photographs	Immediately following program (Steps, Ann Carter Lee)
Brompton Luncheon	1:00 - 3:00 p.m.
Class Meetings	3:00 - 4:00 p.m. (places to be announced)
Reunion class entertainment practice	3:00 - 4:00 p.m. (places to be announced)
Cocktails (Cash Bar)	5:30 - 6:15 p.m., Holiday Inn, South
Reunion Banquet	6:30 - 7:30 p.m., Holiday Inn, South
Class Entertainment	8:00 p.m., Holiday Inn, South

Correction

In the February issue of "MWC TODAY," ***Helen Starnell*** Wills, candidate for president elect of the Alumni Association, was incorrectly listed as a member of the Class of 1939. Mrs. Wills is a member of the Class of 1942. The Alumni Office apologizes for this unfortunate error.

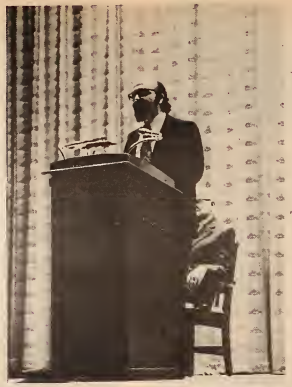
*

An oil painting by ***Nancy Brittle, '68***, was judged the best overall work of art at the annual Fredericksburg Community Art Show held in mid-March.

An art major at MWC, Nancy has since studied art in Paris and Philadelphia and is in the final stages of obtaining her Master of Fine Arts degree from American University in Washington D.C.

*

Chaim Potok



The intellectual life of Mary Washington College is each year enriched by the appearance of a Distinguished Visitor in Residence. This year Chaim Potok, shown delivering his major speech in the Auditorium of George Washington Hall, followed Margaret Mead, Saul Alinsky and Arthur Schlesinger as Distinguished Visitor. Each of the visits have been sponsored by the Alumni Association, but the Distinguished Visitor Program is only one of a number of projects presented by the Alumni Association for the benefit of the College. Please support your alma mater through your Alumni Association.

The historical study of the role of women in United States society is now increasingly important. One facet of this subject deserving particular attention is the history of higher education of women. Edward Alvey, Jr., in the *History of Mary Washington College, 1908-1972*, makes a significant contribution to this study. His account of a Virginia institution of higher learning for females will enlighten students of social history and delight those acquainted with Mary Washington College.

Prefacing his narrative with a background sketch of the development of education for women in both the United States and Virginia, Dr. Alvey surveys the college's development from 1908 through 1972. He describes the establishment of the college in 1908 by an amendment to an appropriation bill of the General Assembly of Virginia. From that point he carefully traces the development of the college up through 1972. Alvey considers all aspects of the college's history. In addition to treating important events in detail, he presents interesting sidelights. Descriptions of places and student activities, as well as many sketches of individuals, add a personal touch to his narrative. Alvey is in a position to provide this dimension, for he played an important role in the college's history; he served as dean of the college from 1934 to 1967, and he continued as professor of education until 1971.

Following the story of the college's development is an account of various organizations currently associated with Mary Washingtoo College. Among those described are the Alumoi Association, student clubs, and honor societies.

History of Mary Washington College, 1908-1972

By Dr. Edward Alvey, Jr.

6 x 9¼. 656 pp. (tnt.), illus., index. ISBN 0-8139-0528-1. LC 73-92624.

University Press of Virginia — Charlottesville

Order from:

Mary Washington College Bookstore
Box 1127, College Station
Fredericksburg, Virginia 22401

_____ Copy(ies) of *History of Mary Washington College, 1908-1972* @ $10.00

_____ Check enclosed. Note: Orders from all individuals must be accompanied by remittance, plus 50 cents postage. Teachers in accredited institutions receive a 10 percent discount.

Virginia residents and non-tax-exempt institutions in Virginia must add 4 percent sales tax.

_____ Charge our account. Note: Institutions and trade only.

Name _____

Institution _____

Street _____

City _____

State _____ Zip Code _____

Order your copy now and bring it to Homecoming for Dr. Alvey to sign! Or you may want to buy your copy while at Mary Washington College for the Homecoming celebration!

This summer ***Peggy Kelley*** Reinburg, '58, will tour Germany as an organ recitalist, playing at Tubingen on the International Series, at Stuttgart, at Lubeck, and at Munich and Passau.

Since 1964 Mrs. Reinburg, a member of the Mary Washington College faculty, has served as Organist and Director of Music at Union Methodist Church in Washington, D.C., where the 'Abendmusik Series' which she inaugurated has become an integral part of the Washington musical scene.

During College she was recipient of the Mary Washington College Alumni Association Award for scholarship and earned the Mu Phi Epsilon Award as the outstanding senior musician.

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FROM OUR PHOTO FILES: *Do You Remember...*

Come meet some of your old friends at Homecoming, April 26-27!

HAVE YOU TAKEN ANY GRADUATE STUDIES?

The Alumni Office is trying to compile data on MWC graduates who have earned or who are working toward advanced degrees. Please, if you are in graduate school or already have completed degree requirements for post-baccalaureate work, let us know by filling in the form below and sending it to: MWC Alumni Office, Box 1315 College Station, Fredericksburg, Virginia, 22401.

Maiden Name_____

Class_____

Spouse's Name_____

Address_____

Advanced Degrees Earned_____

(Please list degree, field of study, school and date of completion)

Advanced Degrees In Progress_____

Current Occupation_____

MOVING? PLEASE NOTIFY US

Mail to: Alumni Association, Mary Washington College
Box 1315, College Station, Fredericksburg, Virginia 22401

Maiden Name_____

Class_____

Spouse's Name_____

Old Address_____

New Address_____

Want to Recruit a Student For MWC?

The members of the Mary Washington College Alumni can be effective in encouraging qualified students to consider attending the College. If each Alumnus recommended just one prospect to the College, there would be a pool of 10,000 applicants! To help the Office of Admissions to identify potential students, submit on the attached card the name and address of one or more students.

A letter from the Director of Admissions will be mailed to the student together with appropriate material. Your name will be cited as the one who recommended the prospect, unless you indicate otherwise. Should the prospect submit an application for admission you will be notified of the decision, usually between February 15 and April 1 of the student's senior year.

With a large pool of applicants Mary Washington College can continue to fulfill its role of providing a superior liberal arts education to those students who have the potential to profit from the programs here.

* * * *

Please send information about MWC to the student whose name appears below:

Name_____

Street Address_____

City_____ State_____ Zip_____

School attending_____ Year of Graduation____

Academic interest if known_____

Recommended by_____ Class of_____

Address_____

You (may) (may not) use my name as reference in your letter.

* * * *

Return this card to: Mr. H. C. Warlick, Director of Admissions
Mary Washington College
Box 1098, College Station
Fredericksburg, Virginia 22401

MWC TODAY

Mary Washington College
Fredericksburg
Virginia
22401

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MWC TODAY

On the cover: Dr. Edward Alvey, Professor Emeritus, former Dean of the College, and now College Historian